

## Minimum Documentation Fiche 2010

Composed by national working party of:  
Docomomo Italia

.1 Picture of building



Depicted item: Palazzo degli Uffici Finanziari e dell'Avvocatura di Stato

Source: foto archivio Canino - Roma

Date: 1933-1937

### 1. Identity of building

- |                               |  |
|-------------------------------|--|
| 1.1 current name of building  | Palazzo dell'Intendenza di Finanza                         |
| 1.2 variant or former name    | Palazzo degli Uffici Finanziari e dell'Avvocatura di Stato |
| 1.3 number and name of street | Via Armando Diaz   |
| 1.4 town                      | Napoli   |
| 1.5 province                  | NA   |

1.6 zip code	80123
1.7 country	Italia
1.8 national grid reference	
1.9 classification	ADM
1.10 protection status and date	Listed as State monument (lex.n.1089/1939)

## 2. History of the building

2.1 original brief/purpose	Building complex for the advocacy of State Finance
2.2 dates:	national design competition launched in 1933; building constructed in 1935-37;
2.3 architectural and other designers	Marcello Canino
2.4 others associated with building	
2.5 significant alterations with dates	
2.6 current use:	The building is currently used for offices for the advocacy of State Finance has undergone substantial alterations to the original structure.
2.7 current condition:	the overall conditions are fair

## 3. Description of the building

### *General description:*

Designed under the plan of rehabilitation of Carità district during 1926, the building suggests a change to the irregular shape of the lot assigned to resolve the confluence point of two main roads through the invention of the semicylindrical volume of archives, solving with significant visual impact the relationship with the Piazza Carità and the Post Office building by Giuseppe Vaccaro and Gino Franzì. The building is nestled between the headquarters of the Banca Nazionale del Lavoro by Armando Brasini and the Provincial Government Building built by the same Canino.

Winner in the national competition launched by the High Commissioner for the city of Naples in 1933, the building conforms to the irregular lot assigned by a block on two courtyards, warped and curved to follow the roads, on which engages a cylindrical volume that defines the rear end.

The site plan set within a clear geometric, symmetrical, is structured on a strict organization of spaces and pathways related to gambling references concave-convex in elevation that takes place along the longitudinal axis of the building. Along this axis provides the main rooms on the lower floors and offices for the public to the upper ten-scale groups directing paths hierarchising in public and private representation, became occasions of linguistic experimentation.

The organization of environments developed around two courtyards is set to a succession of space in the transition between inside and outside of particular interest: a high entrance hall served side by a triangular two scales is defined by a concave backdrop architectural window, supported by two massive pillars, which protects the vestibule from the open space of the main courtyard.

The statement earlier on Diaz Street characterized by crushing concave wall in the central part of the facade: a sort of apse to negative, able to pick up the drives of urban space, made with a perforated wall travertine and welcoming high entrance portal marked by a

thick screen of horizontal fascias made of burnished steel. On either side of the main portal which marks a giant order, converge square windows caged by orthogonal fascias covered brick weaving separate (vertical fascias on horizontal or vertical and horizontal). On the rear, the prism brick engages the volume of records formed by superposition of two cylinders, a higher travertine, other than crushed brick where the gaps outweigh the solid and the openings are framed by setbacks deep and strong embrasures.

### *Context*

The area within which stands the building is currently undergoing infrastructure work for the realization of a city subway station.

The Carità neighborhood is mostly built by the same Canino (Palace of the Province, and for building homes and offices of INA and Volturno)

## **4 Evaluation**

### *Technical :*

The structure of the building is made with a traditional frame concrete blocks of yellow tuff, covered in brick, while the travertine shows the frames, skirting, inputs and volume apse. The volume semicylindrical rear apse, which fits into the second courtyard, host archives, is distinguished by the particular configuration of the openings of the first five floors and situated within the seven deep lined up drum bearing travertine coping coated characterized by long slots windows. Is shaped in this part of the building that the complaint clearly the structural organization with large buttresses in opposition to pylons-homogeneous tissue that surrounds the palace of brick.

Despite the concrete structure, the building is conceived as a monolithic bloc, strongly anchored to the ground, affecting the geometric purity of elementary volumes - the cube and the cylinder-rough and physicality of the brick which looks sculpted.

### *Social*

The building continues to play the role for which he designed, well-being for the city's civil service, is among the most important achievements of the "neighborhood fascist" charity ward.

### *Cultural and Aesthetic*

The strategies adopted for the formal representation of the public role of the building relate to the use of language monumental facade. In this work the architect does a particular use of chiaroscuro articulation vestments paying particular thickness to external facades. Expressionist tone almost as intentional off-scale and sign of great expressive force, is the largest travertine floor and pierced inflected within the facade, which is nestled in the center of the main portal is surmounted by a screen of horizontal elements, as the side faces, marked by many portals framing grids fretted slightly backward to shield the stairwells. The apse window is the real end of the building that responds with marked convexity to the concavity of the entrance.

### *Historical*

Considered among the major works of modern Naples for its link between modernity and monumentality for his image of balance and rigor, the building is representative of its Civil Service and a typological reference model in the design of public buildings in the pursuit of rationality and simplifying the formal classicism of Central Europe.

With the use of models outside the Neapolitan culture, such as the North-European classical language of architecture, Canino said the ancestry of the building towards the

central European classical Wagnerian way up to the examples of classical shapes and practical synthesis of some experiences of German historicism.

## **1.Documentation**

Bibliographical references:

M.Capobianco, *Marcello Canino tra le due guerre o della modernità inattuale*, in <ArQ> n. 3, 1990.

G.Menna, *Palazzo degli Uffici Finanziari e dell'Avvocatura di Stato*, in P.Belfiore, B.Gravagnuolo, *Napoli, architettura e urbanistica del Novecento*, Laterza Roma-Bari 1994.

P.Cislaghi, *Il rione Carità*, Electa Napoli, Napoli 1994.

P.Giordano, *Napoli. Guide di architettura moderna*, Officina edizioni, Roma 1994.

S.Stenti (ed.), *Marcello Canino 1895/1970*, Clean edizioni, Napoli 2005

Visual material attached

rappporteur/date      Francesca Bruni / july 2010

## **2.Fiche report examination by ISC/R**

Name of examining ISC member:

Date of examination:

Approval:

Working party /ref.n°:

NAI ref. n°:

Comments:



Fig. 2a and 2b: The apse of the north front





Fig.3 detail of the main portal



Fig 4 the front of the building

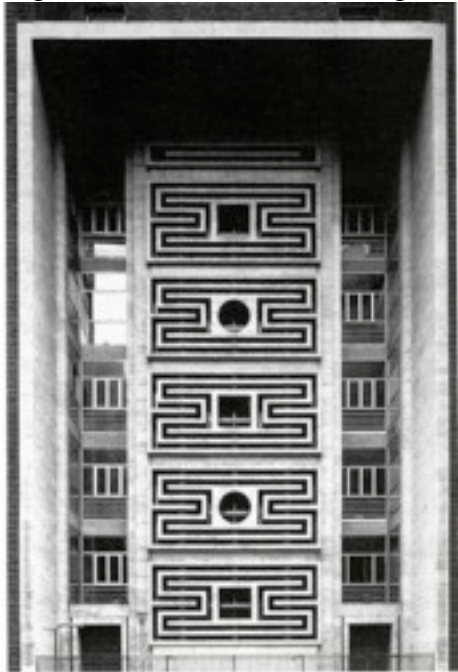


Fig 5 Detail of side door panel with geometric grid corrugated

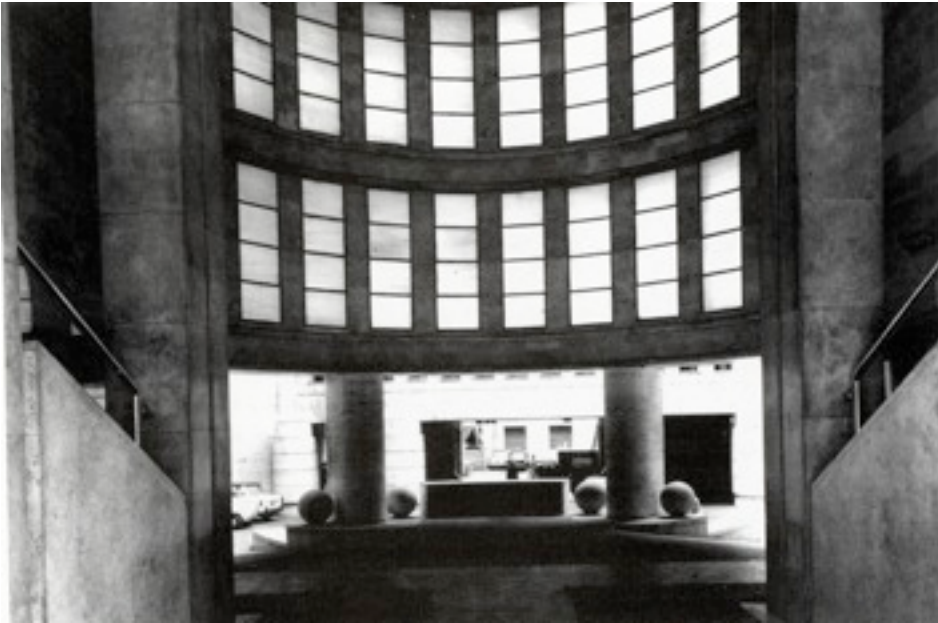


Fig. 6 The main court



Fig. 7 The spiral staircases of the side entrance



fig. 8 Courtyard



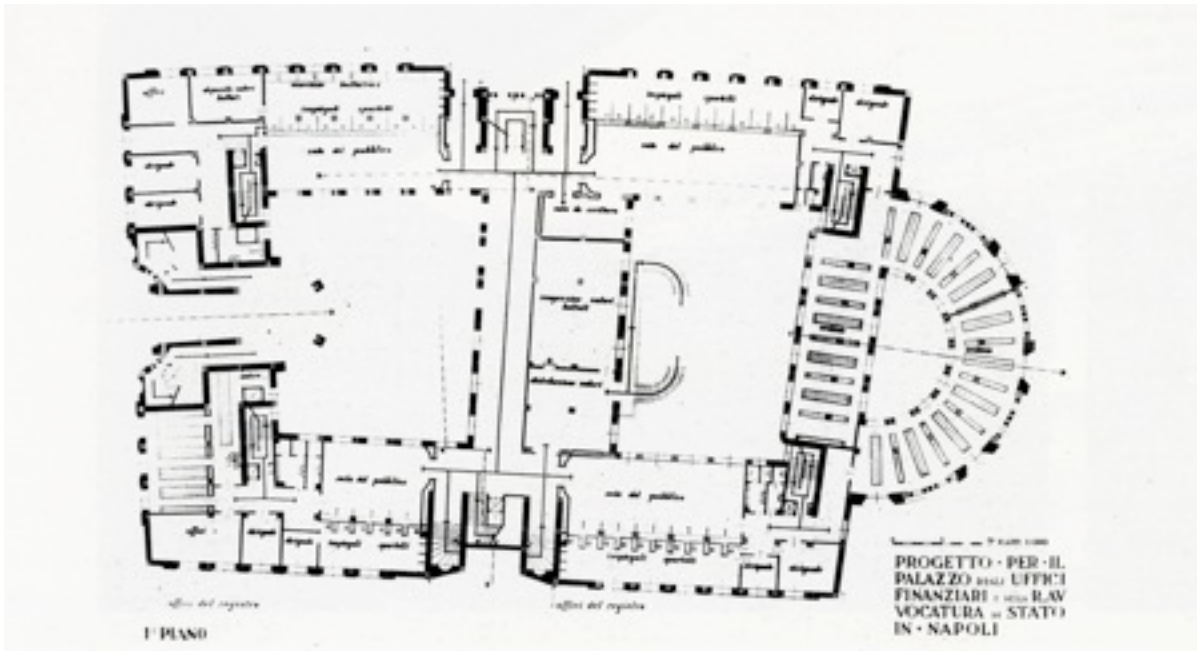


Fig.9 First floor plan of the building. Competition Project